

THE  
**MUSICAL WORLD,**  
A WEEKLY RECORD OF  
**Musical Science, Literature, and Intelligence.**

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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[The writers of the Leading Articles are not answerable for any opinions expressed in the subsequent pages of "The Musical World."]

**COMPANION TO THE ORCHESTRA; OR, HINTS ON  
INSTRUMENTATION.—No. II.**

By CIPRIANI POTTER.

IN continuation of our subject, we have to notice many more peculiarities of the Violin. From the natural resources of this instrument, great variety in the instrumentation may be effected. In gigantic effects, the violins are generally written above the acute wind-instruments, viz. flutes, hautboys, and clarinets, (the flute sometimes excepted.) These occupy the intermediate space between the first and second; the latter, (2nd violins) forming the complete harmony with the tenors and basses. Care should be taken to make the quartett, (two violins, tenor, and bass) as perfect as possible in the full orchestra, when the composition requires the complete harmony, since this instrumentation contributes so much to the necessary balance of an orchestra. When the violins are written below the acute wind-instruments, in *forte* passages, the latter become overpowered; but in the pianos, the violins have a better effect below. The trumpet may often be excepted in these rules, from its peculiarity; for, though an acute instrument, its character is directly opposed to the above-named. It frequently occurs that the stringed instruments are all made to play in unison and octaves, to produce a bold effect: it will then be necessary to make the wind-instruments (flutes, hautboys, clarinets, and bassoons) play also in unison and octaves, if they have an independent part. If it be a piano passage, these wind-instruments may then form the harmony independently of the stringed instruments. In the *forte* passages, the horns and trumpets, with their harmonic notes, will produce a commanding effect.

In the pianos, many experiments of effects of wind, combined with the stringed, instruments, may be attempted, since the same difficulties do not exist which relate to the balance of an orchestra. Rapid passages on the violins, neatly bowed, accompanied by *sostenuto* notes on the wind-instruments, produce sure effects. Rapid and brilliant passages have more effect on the violin than on other stringed instruments, the

strings being thinner than those of the tenor, violoncello, or double bass; and consequently the performer is enabled to execute them with more neatness, accuracy, and velocity. Enharmonic changes should be carefully written, or they become extremely dangerous; for, as every performer adopts his own peculiar mode of fingering, it will be necessary sometimes to deviate from the correct mode of notation: we should, therefore, recommend the student to make use of those accidentals most nearly allied to the original key of the composition; since a performer well acquainted with the diatonic and chromatic scales, will intonate similar passages by instinct, without deviating from the original mode of fingering. For example: it might be advisable to continue a C $\sharp$ , instead of changing the note to D $\flat$ , although, the harmony changing, might require the latter notation; but the performer would be inclined to alter the position of his finger in this case, which would cause confusion in the harmony. Even performers on wind-instruments have often different modes of taking these notes. We may observe here, that a practical performer will consider C $\sharp$  higher in the scale (more acute) than D $\flat$ ;—a theoretical performer is well aware that the latter is the higher note, from the consideration of its situation in the chromatic scale, and from the division of the monochord; although it must be admitted, from the force of habit, that often the first mode of taking the note is more congenial with our ears. We have been induced to dwell somewhat longer on this subject, from having so often experienced this difference of opinion, so detrimental to the perfect execution of the enharmonic modulations. It is not surprising, when we consider that the enharmonic scale is artificial, and that we are obliged to compromise these imperfections of our limited scale, by substituting the same note for two extraneous harmonies; but we may add, that some of the greatest beauties in music arise out of these imperfections. The enharmonic changes are characteristics of the modern music; but Handel has often availed himself of them. Examine his 'Israel in Egypt.'

In vocal music, the first consideration should be, the nature of the voice to be accompanied. If a soprano, or mezzo-soprano, the violin should be below the voice, now and then taking portions of the melody, to assist the singer: and when above, it should be a light delicate accompaniment, the 2nd violin distant from the 1st. In the *ffmo.* the violins are often made to play with the voice, or even above it; but this instrumentation demands a very powerful voice, and is more applicable to dramatic music in a theatre, where the singer's voice passes over the orchestra to the audience, the orchestra not having the same power, on account of its situation: from this cause, dramatic music is seldom effective in a concert room, where the orchestra is behind the singer, and generally more elevated. In declamation, particularly the accompanied recitativo, the stringed instruments *sostenuti*, produce a good effect; also, for contrast, the *pizzicato*, and the *tremolando*, the violins being always below the voice. In accompanying the tenor, or bass voice, the violins are written above, from necessity; and when these voices take the melody, in effect the melody will appear an octave higher than it is written; but much more care is required in instrumenting for a tenor voice than a bass, since the former is of a peculiarly

delicate nature, and easily overpowered. All singers have some powerful and preferable notes in their voices; and a composer well acquainted with these peculiarities in a particular singer, may instrument without fear of overpowering the voice part. The contrast in vocal music may always be effected by giving power to the orchestra in the intervening symphonies; and in the recitativo, where the phrases being broken, and the voice alone, the orchestra is made to respond, giving the sense of the words. These remarks do not apply to chorusses, where the voice parts become so often doubled, that they are enabled to contend with the violins wherever they may be situated. The director should calculate upon the strength of his orchestra in selecting the number of his voices.

The Italians formerly, viz. Cimarosa, Paesello, Sarti, &c. were less exuberant in their accompaniment to the voice than the Germans; though latterly some of the Italian dramatic composers have greatly overcharged their accompaniments; still they generally adhere to the simple accompaniment to a melody; whereas the Germans are so rich in their harmonies, even in the accompaniments to their most simple airs, that the effect becomes sometimes heavy and monotonous. Mozart was an exception; his melodies being so striking as not to require the *assistance* of so much harmony. A composer who is well acquainted with "counterpoint," will be enabled to avoid these superfluous harmonies by the ingenuity of his part writing; also by distinguishing the essential notes, from those which may be dispensed with. These observations apply to instrumentation, as well as composition, although we may appear to have digressed from our subject. When the composer does not desire that his melody should be embellished by the singer, the accompaniment may be made to execute the melody with the voice, in the octave above, or below; but when the author is disposed to allow some latitude to a singer of taste and judgment, this is better avoided. In introducing rapid passages on the violin, in accompanying the voice, care should be taken to vary as much as possible the position, and to select those passages which *occupy* the compass of the instrument, as well above as below the voice.

In sacred music, the mass, &c. the violins may be dispensed with in the first species of counterpoint, viz. the "plain chant;" but when the syncopated and florid styles are introduced, the violins considerably aid the effect. In some of the churches in Italy, where there is no orchestra, the organ is accompanied by a violoncello and contra-basso; the crispness of the bow being found useful in marking the time, while the organ, from its character, sustains every part.

Before we terminate our article on the violin, we may be allowed to make a few remarks on the situation of the second violin in an orchestra: although a subordinate part compared with the first violin, it sometimes becomes highly important in leading off a point, and demands a steady player. In classical music the second violin has generally an independent part; hence, it frequently occurs that an effect becomes sacrificed, from the seconds not having sufficient confidence in themselves, but rely on their principal, who has omitted to take up the point. A good leader therefore is generally careful in selecting an efficient performer for his principal second violin. In the quartett (of an orchestra) it forms of

course the 2nd part, although the tenors and second violins continually cross, from the progressions of certain harmonies, and for the sake of making the parts sing better; sometimes playing in unison or octaves with the tenors and first violins, where the four parts are not required. In brilliant passages, it is made to perform *thirds* and *sixths* with the firsts. In vocal music, the second violins have the accompaniment of arpeggios, sustaining notes, while the firsts are performing, as already described. In difficult passages, the seconds take portions of the passage with the firsts, which renders the execution easier and more effective than if it were given to the firsts only. This circumstance occurs near the conclusion of Beethoven's overture to "*Leonora*," although that passage is not difficult, yet the performer is thereby enabled to give to it so much more effect. Double notes and chords may be introduced, observing the rules laid down in our first article. In some situations the second violins are written higher than the firsts, where the previous passage belonging to the first violin would oblige the performer to alter his position, without giving him sufficient time to do so; indeed, the convenience of the performer should always be consulted, that the effect may be rendered as perfect as possible.

As a leader is indispensable to an orchestra, we will name a few of his requisite qualifications. He should possess a powerful tone, a steady bow arm, a perfect knowledge of the art of bowing, with a correct intonation. He should be thoroughly acquainted with the works of all the classical authors, in all styles. He should have a clear idea of the division of time. He should be a good reader. If he be a profound musician, he will anticipate most of these remarks; if he be a genius, he will possess them intuitively. A solo player and a leader are sometimes widely opposed to each other, but there is no reason why they should not be combined. It frequently occurs that a concerto player allows himself many licenses in time, and which a good orchestra, *unfortunately*, is too often obliged to submit to; but a great performer who accustoms himself to these licences, will never be a good leader, because he is deficient in that important requisite—*precision*. These licenses in the time are often mistaken for the "*Tempo rubato*," which is a great beauty in the execution of of a *cantabile passage*, or an *Adagio*; but the accompaniment should always be executed in strict time, leaving the solo performer to his own peculiar division of the bar. It is impossible to accompany some singers, from their abuse of the "*Tempo rubato*:" hence, the expression they introduce becomes a caricature of the intention of the author.

Solo performers and singers have already so many licenses given them by composers, viz. the "*ritardando*," "*accelerando*," "*colla voce*," "*a piacere*," "*Pedale*" or "*Point d'Orgue*," and the "*Tempo rubato*," (when properly understood) that the other portions of the composition should be executed in strict time. It is the duty of the leader and director of an orchestra to insist upon these remarks being attended to; but alas! it too often occurs that both are obliged to yield to the popularity of a favorite singer or performer, or be set down as pedants in their art. In some towns in Germany these defects are not tolerated, and, indeed, it is a consolation to meet with a singer who is a musician, possessing the good taste to refrain from these absurdities. A violin player

has no excuse for the same inconsistencies, since the bow is capable, in the most intricate passages, of marking the time, and of conveying the meaning of the performer to the leader.

Almost all instruments have, in turn, been selected for obligato accompaniments to the female voice, but more generally the acute ones; the tenor, violoncello, bassoon, and horn, for the male. The song is generally a "Bravura," both performers exerting themselves to the utmost in producing a brilliant effect.

In concluding, we trust we have not appeared exuberant in our remarks on the violin, for too much can scarcely be said in praise of this instrument, when we take into consideration its great utility in all styles of music. In our next we propose commenting upon the tenor and violoncello.

### PIANO-FORTES, AND ORGANS.

THE following correspondence has been communicated to us on the subject of a new and approved system of tuning Organs and Pianofortes, invented by M. Scheibler, of Crefeld on the Rhine:—

*To the Editor of the Musical World.*

SIR,—Having become acquainted with Mr. Wortmann, a professor of the pianoforte, recently arrived in London to propagate Scheibler's new method of tuning by mathematical calculation, I caused him to make a trial on my pianoforte, and the result having far surpassed my expectations, I beg, through your valuable publication, to draw the attention of the public to a system which, by the never-erring purity of sound it enables the tuner to establish, sets at rest all the differences that have hitherto existed with regard to the perfection and accordance of all intervals in different keys.

You will see from the annexed letters of Mr. Neukomm, Mr. Hauptmann (the well-known composer of Cassel), and Mr. Kollman, that they fully coincide in my opinion of the merit of Mr. Scheibler's invention. I have the honour to be, Sir, your most obedient servant,

December 20, 1836.

I. MOSCHELES.

3, Chester Place, Regent's Park.

*Copy of Mr. Hauptmann's Letter.*

To Mr. ———.

Cassel, June 28, 1836.

I AM delighted with the possession of your tuning apparatus, with which I immediately tuned my piano; and now, three weeks later, still find it much purer, and more perfect of accordance than it has ever been on coming from under the hands of the best tuners.

M. HAUPTMANN.

*Copy of Mr. Neukomm's Letter.*

To Mr. ———, Secretary of the R. A. of Science, in ———.

HAVING received Mr. Scheibler's pamphlet on his acoustic researches, during my stay in London, I was induced to go round by Crefeld, on my way from London to Paris, that I might ascertain whether the practical result of Mr. Scheibler's system would answer to the theory which

it had cost him many years' labour to establish. A piano and an organ were tuned in my presence; indeed, I saw them being brought to the highest perfection of accordance, with the aid of the metronome as one of the means to bring the instruments to a mathematical nicety of sound. On an organ so tuned, the player may modulate at will to the remotest keys without the least risk of offending the ear, which often suffers by the imperfect accordance of certain keys, as now tuned.

Crifeld, Sept. 24, 1836.

S. NEUKOMM.

*Copy of Mr. Kollmann's Testimony.*

St. James's, Dec. 15, 1836.

I HAVE much pleasure in stating that Mr. Wortmann's mode of tuning organs has been applied, with the completest success, to the open diapason of the organ in his majesty's German chapel. The above-mentioned stop was tried this morning before several competent judges, and they were all of opinion (as well as myself) that the mode of tuning applied combines more equality and purity in all keys than any mode of tuning we have heard.

GEO. AUG. KOLLMANN.

[BELIEVING, as we do, the testimony of so eminent a practical musician and also sagacious and reflecting a man as Mr. Moscheles, and at the same time desiring to promote the success of deserving merit, we have left at the office of the "Musical World," Mr. Wortmann's address, where any of our readers may become acquainted with his terms of tuning both organs and pianofortes.—Ed.]

### THE WEINGARTEN ORGAN.

THE Benedictine Monastery at Weingarten, in Swabia, possesses an instrument of extraordinary magnitude; it was built by Gabelaar, of Ulm, about the middle of the last century. It has four rows of keys, and fifteen stops in the pedals, of which three are each thirty-two feet in length, four sixteen feet, and four unison. The organ contains 6,666 pipes, which are thus distributed:

1st Clavier .....	2176
2nd Ditto .....	1176
3rd Ditto .....	1274
4th Ditto .....	1225
Pedal Organ .....	805
	6666

There is a beautiful engraving and elaborate description of this instrument in the *Facteur d'Orgues*. The monks, who were immensely rich, are said to have presented Gabelaar with 6,666 florins above his charge. The following is a description of the stops, which is taken from Martini's *School for the Organ*.

#### FIRST CLAVIER.

Feet		Feet	
1 Principal, or double open diapason	16 metal	7 Octave, or principal	4 metal
2 Principal, or double open diapason	16 wood	8 Flute creuse, or Gedackt, or	
3 Principal, or open diapason	8 metal	flageolet	4 ..
4 Flute à cheminée, flute de Roseau,		9 Super Octave, or fifteenth	2 ..
or Röhrflöte (unison with the		10 Mixture, TWENTY RANKS	3 ..
stop diapason)	8 ditto	11 Tierce, Quinte, and Octave,	
5 Trumpet	8 ditto	united, eight ranks	3 ..
6 Violoncello	8 ditto	12 Cornet, eight ranks	4 ..

## SECOND CLAVIER.

<i>Feet</i>		<i>Feet</i>	
1 Principal, or open diapason ....	8 metal	little sharper than the open diapason, which consequently produces an incessant vibration .....	8 wood
2 Bourdon or Sordun bass, double stop diapason .....	16 wood	6 Violoncello (small scale) .....	8 metal
3 Salcional (from the word salcio or salce, in French ozier) with two mouths .....	8 metal	7 Octave .....	4 ditto
4 Copule de flûte, or stop diapason	8 wood	8 Flute à Cheminée .....	4 ..
5 Meerswelle, or Unda Maris, or Mouvement de la Mer, a kind of stopped diapason, tuned a		9 Nazard, Nassat, or Nason, an octave reed .....	4 ..
		10 Cymballe, twelve ranks .....	2 ..

## THIRD CLAVIER.

<i>Feet</i>		<i>Feet</i>	
1 Principal .....	8 metal	7 Soft Flute .....	4 wood
2 Copule de Flûte .....	8 wood	8 Flute traverse .....	4 metal
3 Quintade .....	8 metal	9 Vox humana .....	8 ditto
4 Harp .....	8 ditto	10 Flageolet .....	2 ..
5 Hautbois .....	4 ditto	11 Sesqui-altera, four ranks .....	1 ..
6 Bessera, or double flute .....	4 ditto	12 Mixture, twelve ranks .....	2 ..

## FOURTH CLAVIER.

<i>Feet</i>		<i>Feet</i>	
1 Principal .....	8 metal	5 Trumpet .....	8 metal
2 Grand Copule de Flute, or double stopped diapason .....	16 wood	6 Octave .....	4 ditto
3 Quintade, flûte de forêt, Wald flûte, or Tibia Silvestris .....	8 metal	7 Flute .....	2 ditto
4 Bosse de Violon, or Viola di Gamba	8 ditto	8 Cors de nuit, or Nacht-horn ..	2 ditto
		9 Mixture, twelve ranks .....	2
		10 Cornet, four ranks .....	4

*These four Claviers can be coupled together.*

## PEDALES.

<i>Feet</i>		<i>Feet</i>	
1 Sub Principal .....	32 metal	9 Violoncello .....	8 metal
2 Bombarde .....	32 wood	10 Super Octave .....	8 ditto
3 Trombone .....	32 ditto	11 Flute Platte .....	4 ditto
4 Sub bass (stopped diapason) .....	16 ditto	12 Zinck, or Clarion .....	4 ditto
5 Octave bass .....	16 metal	13 Flute pointue .....	8 ditto
6 Trombone or Posaune, 16, metal and wood		14 Cornet, four ranks .....	4 ditto
7 Violon .....	16 metal	15 Mixture, nine ranks .....	6 ditto
8 Flute Creuse .....	8 ditto		

## MUSICALIANA.

*To the Editor of the Musical World.*

SIR,—By chance I have met with the first volume of your entertaining and instructive publication, the "Musical World," and am highly pleased with your notice of that (as you justly style him) profound harmonist, Baumgarten. It was in 1787 that he was at Wynnstey, with Martin, Vitius, Simon, and Christopher Schram, who then formed part of the late Sir Watkin's household, having left the Hon. H. Fitz Morice, who had engaged them as musicians for his regiment of militia. Baumgarten certainly composed and arranged many pieces for Sir Watkin, but not of the description you mention. being chiefly Welsh airs, with variations and rondeaus for two violins, tenor, and two violoncellos; one obligato for Christopher Schram, who was a very eminent performer, but, from his retired habits, declined public engagements, and was, after the death of Sir Watkin, retained, with his brothers Martin and Simon, in the service of his late majesty George the Fourth, then Prince of Wales; and the last musical treat the king enjoyed at his palace, was the performance of Corelli's sonatas by that *mighty master* of the violoncello, the admired and unrivalled Cervetto, with Schram, and Dragonetti. The other brother, Vitius, was engaged, with Weip-

pert, the harpist, by Sir Orlando Bridgman. Baumgarten's chief compositions were for the Duke of Cumberland and Mr. Hare, the brewer, an excellent amateur on the flute, who latterly resided at Bath. The quartetts for the piano-forte I have frequently heard played by the four Ashleys, when mere boys, whose father, during the time he performed under Baumgarten in the orchestra at Covent Garden, copied the whole of them from the original scores. The last time I heard any of them was at a private party at the late ever-to-be-lamented James Boettemann's, in Berners Street, where Charles Ashley brought, as he jocosely called them, the blessed *old school books*. Baumgarten composed a great variety of quartetts, some of which were published by old Forster, who made him a violin, upon which he played for many years without its being *varnished*; 'Charity,' an anthem, sung by Incedon at the Savoy Chapel, of which he was organist; the music of a pantomime; and the overture to the opera of 'Robin Hood,' concertant-obbligati, written expressly for himself and W. T. Parke, the celebrated oboeist.

Your correspondent G. W., p. 75, is *quite correct* in his account of the "Creation;" and I am surprised Samuel Wesley should have fallen into such an error, as to assert that it was introduced into this country by Saloman, as he was present at Covent Garden, with the host of eminent professors and amateurs who came from all parts of the country to hear the performance. G. W. might also have favoured us with some of the laughable sprees and jokes that occurred amongst the merry "Four and Twenty Fiddlers" whilst copying this divine oratorio; one of which I will relate,—General Ashley, in a rage, throwing the inkstand over the *score*, in consequence of his brother Charles noticing that Haydn had taken Hook's ballad of "The Lass of Richmond Hill" as the subject of the grand chorus, "The Heavens are telling."

If I do not trespass upon your space or patience, permit me to express the regret I feel at the want of a "Musicaliana," or anecdotes of the professors and their works; but your excellent publication promises to supply the deficiency; and I trust the members of the musical profession will be induced, as I well know it is in their power, to furnish you with ample records. I am, Sir, your obedient servant,

December 16, 1836.

MUSICUS.

#### CHIT-CHAT FROM THE CONTINENT.

*Vienna.* Chapel-master, Ignaz Ritter von Seyfried, has been presented by the Arch-Duchess Maria Louisa, of Austria, the reigning Duchess of Parma, with a splendid brilliant ring, as a token of her approbation of the Jubilee Hymn, composed by him on the occasion of the coronation of the Emperor Ferdinand I. of Austria, the brother of Her Royal Highness.

This accomplished musician has likewise been elected a corresponding member of the Musical Section of the Paris Academy of the Fine Arts.

*Leipsic.* Breitkopf and Härtel, of Leipsic, have recently published a portrait of Dr. Felix Mendelssohn Bartholdy, lithographed by Jentzen, from the original picture by Hildebrand.



## CONCERTS.

**MR. HARPER'S CONCERT.**—We were much gratified in witnessing a very full audience assembled in the great room of the London Tavern, on Monday evening, at the annual benefit of this highly accomplished performer. The selection was as various in character, as it was generally excellent in the performance. Mr. Harper himself played a concerto, composed by Mr. Denman, in which he executed passages, such as we never before heard from the trumpet, with a neatness and precision, and at the same time unerring truth of intonation, that were as astonishing as they were satisfactory. Upon this occasion his son, a pupil of Mr. Mori, played a fantasia by Mayseder. Judging from a first appearance on his part, and a first hearing on ours, we should augur very favourably of his ultimate success upon the instrument. He evidently possesses a correct ear, has a good tone, and executes with neatness and delicacy. The other instrumental performances were, a piano-forte fantasia, by Mr. Moscheles (his own) a composition displaying the refined musician in every movement, particularly the introductory one; and played with his wonted brilliancy and vigour. Also, Mr. Cipriani Potter's finely dramatic overture to Anthony and Cleopatra, the last movement of which (the dirge upon the death of the royal lovers) being not only one of the happiest of Mr. Potter's conceptions, but is in itself highly poetical and impressive. Mr. Chatterton performed his fantasia on the harp, in which the melodies, 'Suona la tromba,' and 'Son Vergin,' are introduced. Mr. Chatterton's execution is distinguished by uncommon brilliancy and fire, characteristics he has felicitously caught from his instructor, Mr. Boehsa. Weber's overture, 'The Ruler of the Spirits,' and Beethoven's to 'Egmont,' commenced and concluded the performance. The Chevalier Neukomm septett, played by Messrs. Barret, Powell, Card, Denman, C. Harper, Harper, and Howell, closed the first act. The vocalists upon the occasion were, Miss Clara Novello, Miss Birch, Mrs. Shaw, Miss Woodyatt, Miss Hawes, and Miss Fanny Wyndham; Messrs. Robinson, Hobbs, Hawes, Alfred Novello, Stretton, and Giubilei. We have not space to individualize the performances of each, which appeared to give general satisfaction; but as Miss Wyndham has hitherto been a stranger to us, and is a young candidate for public favour, we would take the occasion of recommending to her constant study, and the best tuition; for her voice deserves both, being of a fine quality—rich, capacious, and correct. We hear that she is coming out at the Opera Buffa; she appeared to us scarcely advanced enough for such an undertaking. Two or three years of valuable practice in Italy would return her to us a real acquisition to both the theatre and concert room. The whole performance went off with great regularity, under the controul of Sir George Smart and Mr. Mori, the conductor and leader.

**MR. TOULMIN'S ANNUAL CONCERT**, took place on Tuesday evening in the large room at the Horns Tavern, Kennington; and which was completely filled. The two sons of Mr. Toulmin (one only ten years of age) played solos on the harp and piano-forte in a manner which procured them much applause. Mr. Harper played a fantasia on the trumpet; he also accompanied Miss Clara Novello in Mr. Parry's song, 'When warriors;' and Mr. Phillips, in 'The light of other days,' on the cornet à piston. Miss Shirreff, Mrs. Pearce, Messrs. Wilson and Robinson, were the other singers. The concert was injudiciously long, there being twenty-five pieces; also, there was too great a preponderance of solos: notwithstanding which, Bishop's glee, 'The sylvan queen,' was omitted. Sir George Smart was the conductor; and the band though small, was select and effective.

**WOODFORD VOCAL CONCERTS.**—The second concert of this season was given last Thursday (the 15th). The instrumental performers were, Messrs.

Blagrove, Bates, F. W. Bates, Lucas, and Moscheles; the vocal, Miss Bruce, Mrs. Hobbs, and Mr. Broadhurst.

THE SACRED HARMONIC SOCIETY performed the Messiah in the great Room at Exeter Hall, on Tuesday evening last, in aid of the funds of the Society, and we should suppose that the end proposed was most successfully accomplished, as there were at least 2500 persons present, the room being inconveniently crowded.

The chorusses were generally performed very steadily, particularly those best known; and notwithstanding the printed request to the contrary, the enthusiasm of the audience could not always be restrained within the silent bounds prescribed. 'For unto us' and the 'Hallelujah' were encored.

The Society was assisted both vocally and instrumentally by several professors: among the singers we noticed Miss Birch, Messrs. Turner, Alfred Novello, and J. O. Atkins.—Novello sang 'Why do the nations' remarkably well. His voice improves in power, and his style in finish.

#### PROVINCIAL CONCERTS.

NEWARK CHURCH.—The organ of this splendid edifice having lately undergone extensive improvements, by Mr. Bishop, was re-opened on Friday, the 9th, on which occasion full cathedral services were chanted, and an admirable selection of sacred music was introduced, under the direction of Mr. Dearle, Mus. Bac., who presided at the organ. A temporary orchestra was erected in front of the organ, to accommodate a choir of 60 voices, selected from Newark, Lincoln, and Southwell. The morning service commenced with two chorusses, selected from Haydn, and arranged to English words by Pratt, of Cambridge; between which a young lady (an amateur) sang, in a chaste style, Handel's song, 'Holy, holy.' The Te Deum and Jubilate, composed for the occasion by Mr. Dearle, were well performed, and much admired, being effective compositions. The anthem, by the same composer, was not so well performed, in one of the verse parts, as the composition deserved; the chorusses went very steadily. Before the sermon, Mr. Knowles sang 'Lord, what is man,' in a pleasing style, which was followed by Handel's chorus, 'How excellent.' The venerable Archdeacon Wilkins, D.D. then delivered an eloquent and appropriate sermon, from Psalm cl. v. 6. 'Let every thing that hath breath praise the Lord.' There was also an evening service upon the same occasion.

BEVERLEY CONCERT.—The amateurs of Beverley gave a concert on Thursday, the 8th inst., in the theatre, which was numerously attended. The performance was of a superior order, being under the direction of Mr. Leng, who led the band, and presided at the piano-forte. The band consisted chiefly of amateurs, assisted by Mr. J. Gleadow, R. Coverdale, jun., and others from the Hull concerts. Master Phillips, the infant trumpeter, delighted the audience with his solos, and Mr. Coverdale performed a solo on the violoncello with great effect. Several songs and glees were admirably sung by amateurs. The whole concert seemed to give great satisfaction.

HULL PHILHARMONIC SOCIETY.—On Monday the 12th, this society gave its first dress concert for the season. The announcement of the *programme* attracted a numerous and brilliant audience. On reviewing this concert—which is certainly the best the society has ever given, and superior to any we have heard in Hull—we are tempted to forget that it is composed chiefly of amateurs, the character of the performance being so far beyond the usual standard of amateur provincial meetings. The concert opened with the overture to Fra Diavolo, which was admirably performed; the wind instruments were well in tune, and the effects carefully observed. This was followed by the celebrated scena from Der Freischutz, sung by Mr. Wood, who, with Mrs. Wood, sang many pieces to the high gratification of their auditors. Their most effective

performance was in a duet from Paer's 'Sargino.' Master Phillips, a clever little trumpeter, played a solo, with variations, by Mr. Leng, on 'The light of other days;' and Mr. Thirlwall, formerly of Nottingham, a brilliant concerto on the violin. Mr. Thirlwall is really a fine player, but he is prodigiously over-estimated in the country. Mr. Miller presided at the piano forte; and Mr. Rudersdorff, who leads and directs these concerts, was amply rewarded by the assiduity and attention both of his orchestra and audience.

## REVIEW OF MUSIC.

*A Dictionary of Musical Terms, forming a pocket Cyclopædia, in which every article is fully explained, and the text illustrated by numerous examples; the second edition, much improved, by J. Jousse. D'ALMAINE.*

THE words 'second edition' upon Mr. Jousse's title-page will bear a more conclusive testimony to the usefulness of his labours, than anything we can offer upon the subject; especially as, admitting, as we do, the general utility of the work, and the gap that it has filled on the shelves of musical libraries, we have one or two objections to offer to parts of it. We think there is an occasional vagueness and want of accuracy in the definitions. Thus the word *Chant* is defined, "a sort of melody, the style of which is between air and recitative, to which the Psalms are sung in cathedrals." This is true, as far as it goes; but it gives only the style, and not the genus of the chant; for a chant might be all this, and yet not differ from any other melody, except as melodies differ from each other;—that is, in style. The peculiarity of a chant, as it appears to us, is to be found in its notation, the varying quantities of verse at each repetition, compelling the abandonment of the universal rule of assigning a note to each syllable. Again, "*Discord*, a sound which is displeasing to the ear." This is but half a definition. All combinations displeasing to the ear may certainly be discords; but the writer surely does not mean to contend that all discords are unpleasant to the ear. He will get few to agree with him that the discords of the ninth, or the seventh, or the sixth, with their inversions, although struck without preparation or resolution, are displeasing. He has given the popular notion of the term, and omitted the scientific one.

One word more. In the numerous terms applicable to the music of the Catholic Church, how is it that Mr. Jousse has only found room for two or three? Why are such words as 'Asperges,' 'Credo,' 'Gloria,' 'Benedictus,' 'Offertorium,' 'Litany,' omitted? Even the general term 'Mass' is not to be found. Is the omission to be attributed to design or carelessness? Be this as it may, the circumstance, trifling as it is, must, we fear, be regarded as another silent but significant evidence of the besotted state of the public mind, even among musical circles, upon every thing (no matter how harmless or elevating) connected with the Catholic Church.

The book looks like an 'Annual.' The reader will therefore readily believe that no trouble and expense have been spared, in this respect, to render it worthy the patronage it has received.

*Third Concerto in C minor, as performed at the Philharmonic Society, and Society of British Musicians; composed and dedicated to J. B. Cramer, Esq. by W. S. Bennett. COVENTRY & HOLLIER.*

*Three Impromptus, composed by Ditto. DITTO.*

Mr. Bennett and Mr. Barnett are at present two of the most brilliant stars in our musical hemisphere. Some others that have lately appeared above the horizon, we fear are nothing but meteors, doomed to speedy extinction. The present publications, which appear in every respect calculated to add new

lustre to their youthful author's rising fame, have the usual characteristics of his style, which appears to us to be formed on that of Cramer and Dussek. Mr. Bennett is also, we suspect, a worshipper of Sebastian Bach. Let us be rightly understood. Even where his style is most clearly traceable to the authors we have named, we bring no charge of plagiarism. But notwithstanding this plain indication of the nature of his studies in his general style, there is abundance of originality in him. The two first movements of the concerto are, we think, the best, and abound in beautiful and original thoughts. In the first and last movements, however, Dussek is occasionally very visible. We allude particularly to the successions of triplets, a kind of passage in which Dussek would so often wanton, with a sort of enamoured and protracted indulgence. Of the impromptus, the second is, to our mind, the best. It is a beautiful study, in the style of Cramer, and perhaps equal to some of his finest. The first, although a good one, somewhat lacks clearness of manner, at least in the comparison. An occasional disposition to crudeness is one of the defects of the author's style. The third has, we suspect, some latent beauties; but its almost incompassable difficulty must seal it to all but first-rate players. We congratulate Mr. Bennett, and hope shortly to have the pleasure of again greeting him on his opening and brilliant career.

*Grandes Variations pour le Piano, sur un Air Montagnard, dédiées à F. Kalkbrenner, par G. A. Osborne.* CHAPPELL.

Mr. Osborne is evidently a follower of that most fashionable arranger, Mr. Herz. The theme is a pretty mountain air, and well worked. The variations are extremely pretty and brilliant, but more remarkable for difficulty than novelty. The passages, however, lie well for the hand. We can recommend Mr. Osborne to that numerous and increasing class of amateurs, nymphs in drawing rooms, who languish to show their companions with what precision and brilliancy they can touch the keys.

*Merriott's Eighth Number of Congregational Hymns, composed and arranged for the Organ or Piano-forte, with Interludes; dedicated, with permission, to Mrs. Seawell, by Edwin Merriott.* DUFF & Co.; NOVELLO; D'ALMAINE & Co.

Among the best novelties of this number are, No. 65, by Mr. Merriott, and No. 67, by Mr. Cooper, Jun. But why did Mr. Merriott write in such a *wolfish* key as A flat? Transposition will be absolutely necessary with most of the London organs. And again, his harmony, although always smooth, and occasionally spirited, is too elaborate for the charity boys. For the second time we tell him that their little reverences will decidedly object. The words of these hymns are much better suited to the Methodist chapels than the Established Church. For instance, we cannot see the good taste or decency of addressing the architect of the firmament, as if he were a holder of levies and drawing-rooms. Hear!

"The King himself comes near,  
And meets his saints to-day;  
Here may we sit, and see him here,  
And love, and praise, and pray."

The following looks as if it had issued from a counting-house. Observe the true business-like touch of the second line.

"He knows what sore temptations mean,  
For he has felt *the same*."

However, if it please the aforesaid small celestial functionaries, what need the author care for the critics?

## CONCERT AUDIENCES.

*To the Editor of the Musical World.*

SIR,—Your correspondent C. H. having kindly given some excellent advice to leaders and orchestral performers; permit me to do the same by those who attend concerts. When the performance is announced to commence at eight o'clock in the evening, those good mammas who have two or three pretty daughters, should never enter the room until the time when the slow movement of the symphony is playing; and instead of taking the first vacant seats, they should promenade from the bottom to the top of the room, on one side nodding to one friend, shaking hands with another, then return by the other side, until they see two or three gentlemen sitting together, evidently delighted with the performance; then must both the hen and her chickens make the best use of their eyes, and with them ask—"won't you rise to allow us to sit in your places?"—The gentlemen being absorbed by the beauty of the music, take no notice; then, the faces that wore smiles should frown, and the mamma's face should redden, and she should utter, loud enough to be heard by half the company—"the brutes!"—

At the lower part of the Hanover Square Rooms, professional gentlemen should always congregate in front of the fire place, and there stand talking; for it will not only keep the heat of the fire from those who sit in front, but effectually prevent those who sit on the side forms from being annoyed with beholding the motion of the elbows of the stringed instrument performers in the orchestra; also, from seeing the wry faces which some vocalists make; in short, it will compel them to "open their ears and shut their eyes," which cannot fail to prove highly advantageous to them, as they came there to listen.

Ladies should never fail to take particular notice of the female singers' dress; and when they disapprove of them, they should boldly and loudly say so; and should their countenances not please them, there is no law against their saying in an audible manner, "what a fright!" "what a figure!" "I am sure I shall not like her singing, she is so ugly," &c. &c.

It frequently happens, when the Hanover Room is crowded, that a pretty girl comes in rather late, with her father or brother. In such a case, those gentlemen (?) who occupy the seats at the entrance, should never rise and ask the lady to sit down; for, while she is standing, it affords them an excellent opportunity to stare at her; and should she blush and feel confused or disconcerted, it will heighten their gratification.

When the Opera Concert Room is full, gentlemen who arrive late should procure chairs or forms, and place them in the entrance, and stand upon them, so as to block up the door-way completely; they should never mind whether there be any ladies behind them in the ante-room, endeavouring to get a peep at the orchestra—but in vain.

Lastly,—Ladies should always wear the largest bonnets they possess, at morning concerts, and if they throw long veils over them, it will be an improvement; for it will prevent those who sit behind from making any observations on the performers in the orchestra.

D b

## THEATRES.

OPERA BUFFA.—On Saturday Donizetti's opera of 'Il Furioso' was brought forward, introducing a Madlle. Luini (who is said to be an English lady), Signor Ruggiero, and Signor Ronconi. As the piece has since been withdrawn in consequence of the non-success of the lady, it will not be necessary to speak of it otherwise, than that it is any thing rather than a Buffa opera. Ruggiero, who played a black slave, appears to be both a clever actor and singer; Ronconi is eminent in both qualifications. He possesses a rich and flexible baritone, with a handsome and intellectual countenance. His

style of singing too denotes the man of refinement and strong sense. He must have been highly gratified with his reception, which was as spontaneous as it was enthusiastic.

**ST. JAMES'S THEATRE.**—Hullah's opera, 'The Village Coquettes,' has been performed every evening (Sundays excepted) since the 6th instant, to very good houses. Braham is generally encored in his songs; and the beautiful quintett in the finale, sung by Miss Rainforth, Miss J. Smith, Braham, Bennett, and Parry, is regularly called for a second time. Weber's 'Oberon' is in rehearsal, the characters will be sustained by Braham, Bennett, Miss Rainforth, Miss and Miss Julia Smith. Several novelties are in preparation, three of which are announced for Monday next.

#### MISCELLANEOUS.

**PHILHARMONIC.**—The first trial of new compositions, will take place on Friday, January the 20th; and the public concerts will be given on Mondays February 27th; March 13th; April 3d, and 17th; May 1st, 15th, and 29th; and June 12th.

**ANCIENT CONCERTS.**—These performances will take place on Wednesdays March 8th and 15th; April 26th; May 3d, 10th, 17th, 24th, and 31st. 'The Messiah,' for the benefit of the Royal Society of Musicians, will be performed on Wednesday June 7th.

**QUARTETT CONCERTS.**—Will take place on Thursdays February 16th; March 9th and 30th; and April 13th.

**CHAMBER CONCERTS.**—January 18th; February 1st and 13th; March 2d and 16th; and April 6th.

**VOCAL CONCERTS.**—January 9th and 23rd; February 7th and 20th; March 6th and 20th.

**BRITISH MUSICIANS.**—January 11th and 25th; February 7th and 22nd; and March 10th and 17th.

**MRS. BILLINGTON,** the Queen of all English singers, came one night to Drury Lane Theatre to perform *Mandane*, so hoarse, as to render it a question whether it would be possible for her to appear before the audience. To add to her perplexity, her maid had mislaid the key of her jewel-box, but declared that her mistress must have got it with her. "What can I have done with it," said the Syren; "I suppose I must have swallowed it, without knowing it." "And a lucky thing too," said Wewitzer, "it may serve to open your chest."—*John Bull.*

**DISINTERMENT OF THE LATE MADAME DE BÉRIOT.**—In consequence of the application of Madame Garcia to the warden and fellows of the collegiate church at Manchester, that body, in respect to her feelings, granted a faculty for the disinterment of her daughter, which took place with the utmost secrecy at five o'clock on Tuesday morning, and the remains were far away from Manchester before the circumstance was known to more than twenty persons, who were present at the ceremony. The gentlemen composing the body of warden and fellows have done themselves honour.

#### *To the Editor of the Musical World.*

SIR,—In reading my Liverpool paper of the 30th September, 1836, I find an article quoted from your journal, under the head of Beethoven's *Pianoforte* to be sold by Kistner of Leipsic, as having been presented to him by some professional gentlemen of London: this is not correct; the fact is, it was presented to him by Mr. Thomas Broadwood, December, 1817, and to the best of my recollection, the following professional gentlemen's names were written on it as approving the same:—Thomas Broadwood; J.B. Cramer, F. Cramer, F. Ries; —Ferrari; Dr. Crotch; —Graett; C. Knyvett; W. Sheild; C. Potter.

I am, SIR, your obedient servant,

24th Nov. 1836.

W. W.

## THE LAST OF THE FAIRIES.

GONE are all the merry band !—Gone  
Is my lord—my Oberon !  
Gone is Titania !—Moonlight song  
And roundel, now no more  
Shall patter on the grassy floor.  
And Robin, too, the wild-bee of our throng,  
Has wound his last recheat—

Oh fate unmeet !

The roosted cock, with answering crow,  
No longer starts to his "Ho, ho, ho !"   
For low he lies in death,  
With violet and musk-rose breath  
Woven into his winding-sheet.

Ah me ! I wander, through the night,  
An old and solitary sprite !  
No laughing sister meets me ;—  
No friendly chirping greets me ;—  
But the glow-worm shuns me ;  
And the mouse out-runs me :  
And every hare-bell  
Rings my knell :—

For I am old—  
And my heart is cold.  
Oh misery !  
Alone to die !

CHARLES COWDEN CLARKE.

*Operas, Concerts, &c. for the ensuing week.*

Saturday and Tuesday, Thursday and Saturday next week, the Opera Buffa, Lyceum.

Saturday, 'The Messiah,' by the Cecilian Society, Albion Hall, Moorgate.

Saturday, 'Village Coquettes,' St. James's. Novelties on Monday, and during the week.

## NOTICE TO CORRESPONDENTS.

"ONE OF THE LISTENERS" at St. Mark's Church will perceive that the object of his polite letter has been anticipated in "*The Musical World*" of last week, No. 40.

W. A. N. next week.

To answer our LOUGHBOROUGH correspondent in the way he desires, would look very like a puff, or an advertisement. We never heard of any more compositions by the author named in his note, than those there described.

If ARISTIDES will refer to No. 12 of '*The Musical World*,' he will find us unhappily classed with the individuals who have conspired to speak with freedom respecting the genius that "he delighteth to honour:" let him, however, be assured, that we have done so without prejudice, and certainly without personal antipathy; for we know no more of the individual alluded to, than does Aristides himself. By the way, it is edifying to observe the self-delusion of Aristides (*The Just*) who while deprecating the prejudice of the critics in respect of his favourite composer, himself consigns to the region of 'kindred dulness' one of the most musician-like of our modern operas. However, we like the thorough-going partizanship of our correspondent, and acquiesce, to the very letter, in his estimate of the glee-singing critic alluded to in his communication.

## WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.			
Arnold (J. B.) Instructions for Piano-forte .....	GEORGE	Czerny. Rondeau sentimentalesur l'Air, "Isle of beauty, fare thee well" .....	D'ALMAINE
Albert (M.) the new Lancers Quadrilles, 7th set .....	DITTO	Dos Santos. Les Demoiselles Quadrilles, No. 1, New Series, two performers .....	PAINE
Czerny. Brill. Vars. on theme by Reissiger, op. 427 .....	D'ALMAINE		

- Germain (L.) Introd. and Vars.  
 sur un Air Portugais ..... PAINE  
 Les fleurettes, No. 7, G. Warne .. WARNE  
 Les Éronauts Quadrilles. C.  
 Woodarch ..... MONRO  
 Leblond's Piano-forte Gems, Part 5 WYBROW  
 Lemoine, "Diable boiteux" Quad-  
 rilles ..... WESSEL  
 ——— Ditto, as Duets ..... DITTO  
 Mayer, Souvenir de Constanti-  
 nople, Vars. on Sultan Moham-  
 med's March ..... DITTO  
 Meves, Deh, non voler; and Da  
 quel di ..... C. OLLIVIER  
 Prince Carouasso's March and  
 Reel. Parry ..... D'ALMAINE  
 Perre's Six Grand Waltzes .... C. OLLIVIER  
 Rawlings. E subata a questo accl-  
 aro ..... DITTO  
 Vickers (Walter) Rondo on an ori-  
 ginal Theme (a work of chari-  
 table interest) ..... NOVELLO\*  
 Weber (F. A.) Les Gracieuses, 2  
 sets of Quadrilles ..... GEORGE  
 VOCAL.  
 Ah love was never yet without the  
 pang. Lord Byron. Miss Mas-  
 son ..... C. OLLIVIER  
 Fly, fly, phantom of sadness. "Du,  
 du, liegst mir am Herzen. Song  
 or Duet, Reichel ..... JOHANNING  
 Jin Crow. Comic Song ..... D'ALMAINE  
 Musical Bijou. Annual for 1837 DITTO  
 Mary, adieu. By Lord Byron. Miss  
 Masson ..... C. OLLIVIER  
 Obscure as darkest night is to me.  
 Song of the blind. Kroff and  
 Keller ..... JOHANNING

- ENGLISH SONGS and DUETS.**  
 The fairy to her lover, sung by  
 Miss Romer ..... W. L. Phillips 2 6  
 The wandering wind, sung by Mrs.  
 Wood ..... Neilson 2 0  
 Bird of the greenwood, sung by Mrs.  
 Wood ..... Ditto 2 0  
 The warrior's bride, sung by Mrs.  
 Bishop ..... Ditto 2 0  
 The sleepers, Duet ..... Ditto 2 0  
 The dark tides of time, Ditto .... Ditto 2 0  
 The child's first grief, Ditto .... Ditto 2 0  
 The gladness of nature, Ditto .. Ditto 2 0  
 Linger awhile, Ditto ..... Thompson 2 6  
*Italian Songs and Duets.*  
 Il Cosacco della Volga, Canzone Russa,  
 sung by Ivanoff ..... Vaccaj 2 0  
 Il Paragone, Arietta ..... Ditto 1 6  
 La Danza, Ditto ..... Ditto 2 0  
 La Serenata, Ditto, sung by Grisi Ditto 2 0  
 I Pellegrini, Ditto ..... Ditto 2 0  
 La Scutmarini, Ditto ..... Gabussi 2 0  
 Il Mont Cenis. Duetto ..... Ditto 2 6  
 Il Remorso, Ditto ..... Ditto 2 6

- Poets beware. Song ..... D'ALMAINE  
 Sacred Annual for 1837 ..... DITTO  
 They chide me for my grief. Mil-  
 ler ..... DITTO  
 The Remembrance. Annual for  
 1837 ..... DITTO  
 The parting ray of fading day. T.  
 Baker ..... TOLKEIN  
 The banner song. Lodge ..... LONSDALE  
 Village chimes. W. H. Olivier.  
 E. Perry ..... C. OLLIVIER

## FOREIGN.

- Quanto e bella. Cavatina, "L'El-  
 sir d'Amore." Donizetti ..... MILLS  
 Una furtiva lagrima. Romanza,  
 Ditto ..... DITTO

## SACRED.

- Cathedral Chants, for single voice,  
 No. 3. Merriott ..... NOVELLO  
 Divine Minstrelsy, 6 Sacred Songs WYBROW  
 The harp of Judah. Bishop Heber DITTO  
 The Christian triumph. Ditto .. DITTO

## GUITAR.

- Carcassi. Vars. on "Pria ch'io  
 l'impegno" ..... JOHANNING  
 Carulli. Brill. Rondo ..... DITTO  
 Giuliani. Two Ditto ..... DITTO  
 Matiegka. Minuetto ..... DITTO

## MISCELLANEOUS.

- Bochs (N. C.) Souvenirs de Mali-  
 bran, Harp and Pianoforte .... BOOSEY  
 Clinton, Trio Ongarese, 2 Flutes  
 and Pianoforte, Op. 11 ..... WESSEL  
 Reinagle's 4th set of airs varied for  
 Violin; containing "Vivi tu,"  
 and "Non più mesta" ..... GEORGE  
 Walckier's 6 Grand Duets, 2 Flutes  
 No. 2, Op. 58 ..... DITTO

- Chi ha Ragione, Ditto ..... Gabussi 2 6  
 La Spertiara, Ditto ..... Ditto 2 6  
 Le Ninfe Mysteriose, Ditto ..... Ditto 2 6  
 Published by W. H. ALDRIDGE, 264,  
 Regent-street.

## AMID THE VALES OF PALESTINE.

A new Hymn on the Nativity, dedicated,  
 by permission, to the Right Honourable and  
 Right Reverend Charles James Lord Bishop  
 of London. The words by the Rev. Hobart  
 Caunter, B.D. Incumbent Minister of St.  
 Paul's Chapel, Mary-le-bone; composed by  
 T. Philipps, Lecturer on Vocal Music. Har-  
 monized for three Voices, and also adapted  
 for a single Voice or a congregation in unison,  
 with an accompaniment for the Piano-forte,  
 published by D'ALMAINE & CO., 20, Soho  
 Square; Price 1s. 6d.; where also is pub-  
 lished 'THE LAND OF PROMISE,' a  
 Hymn, the poetry by the Reverend Thomas  
 Boys, A.M. T.C.C.; The music by T. Phi-  
 lipps. Price 1s.

\* We make no apology for subjoining the following affecting detail, a appended to the title-  
 page of this piece by Mr Anthony White, the Surgeon. "Published for the benefit of the  
 composer, an intelligent youth, who from an early age has been afflicted with great personal  
 debility, and during his consequent perpetual seclusion taught himself music. Shortly after  
 the completion of this rondo, both his arms were broken by the violence of spasm in an  
 epileptic fit, by which his only resource of amusement and contemplated livelihood has been  
 lost." A. W.

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